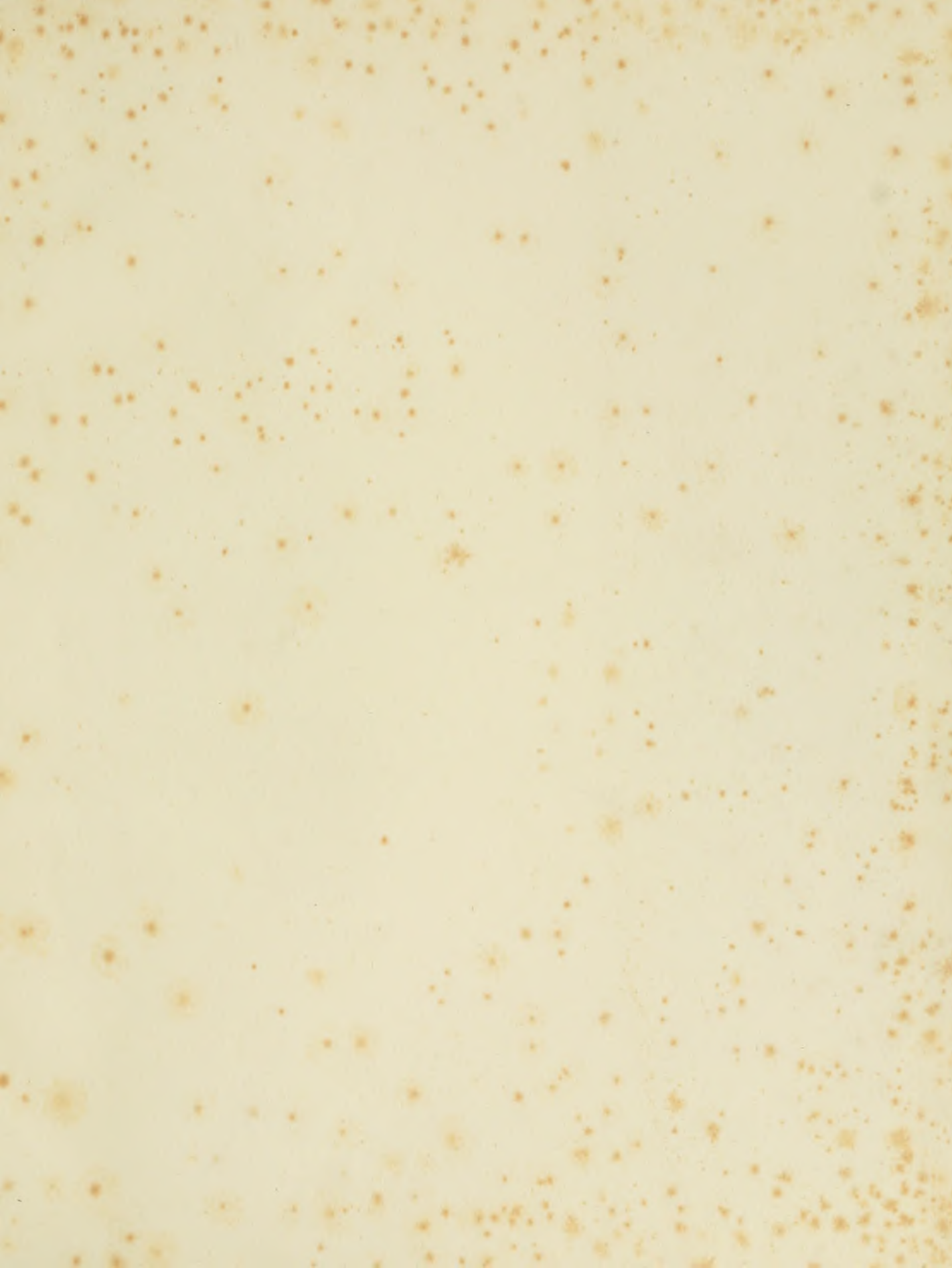
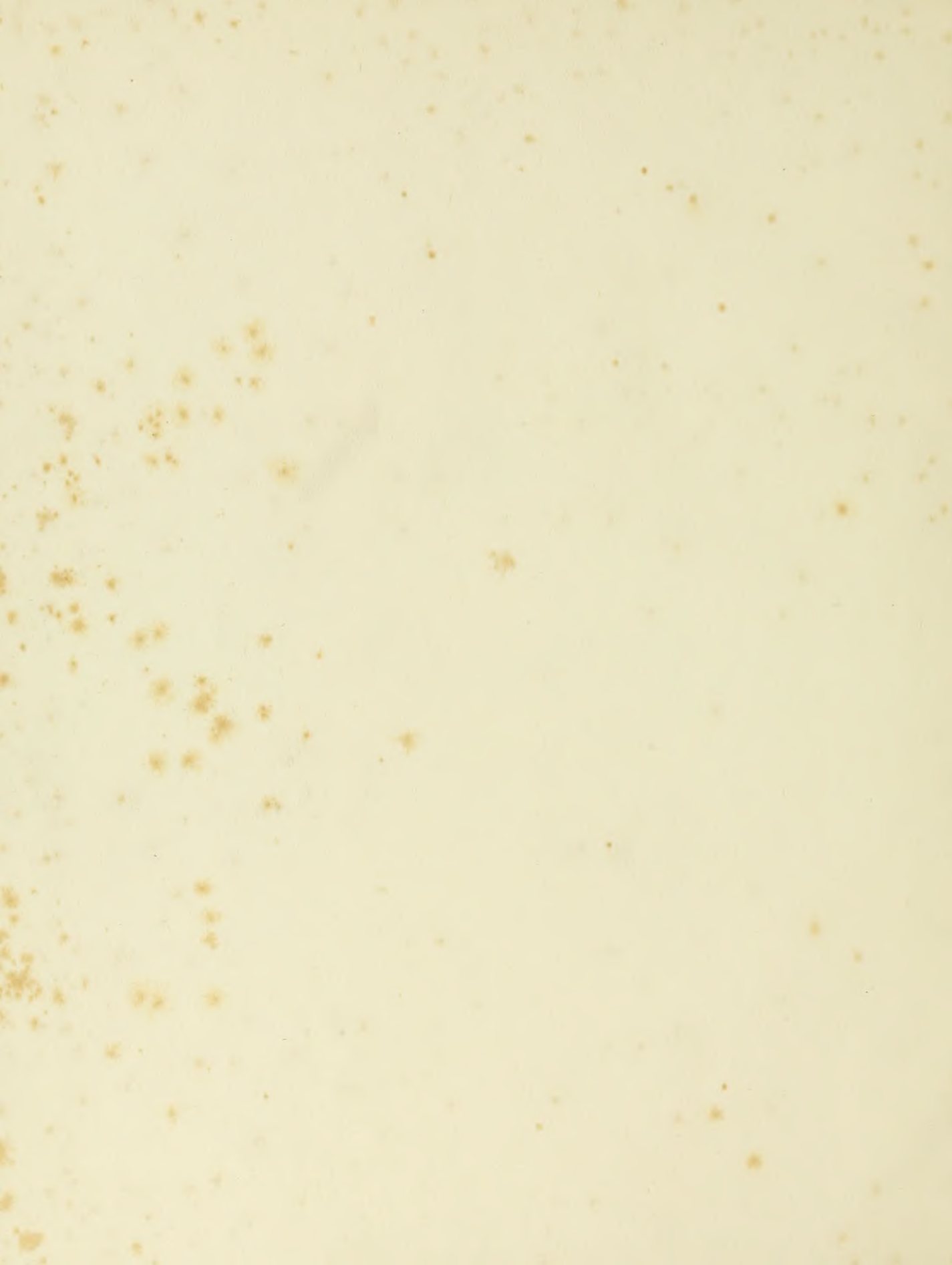




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Oscar Asche and Lily Brayton Production.

Chu Chin Chow.

A Musical Tale of the East

Told by

Oscar Asche

Set to Music

by

Frederic Norton.

Vocal Score 5/- net cash.

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 HIS MAJESTY'S THEATRE LONDON, S.W.

CHU CHAIN CHOW

A MUSICAL TALE OF THE EAST

TOLD BY OSCAR ASCHE

and Set to Music by

FREDERIC NORTON.

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DRAMATIS PERSONÆ.

Abu Hasan.....	(<i>The Shayk of the Robbers</i>).....	OSCAR ASCHE.....
Kasim Baba.....	(<i>A Wealthy Merchant</i>).....	JAMES HERBERT.....
Ali Baba.....	(<i>Kasim's Poor Brother</i>).....	COURTICE POUNDS.....
Nur Al-Huda Ali.....	(<i>Ali Baba's Son</i>).....	J.V. BRYANT.....
Abdullah.....	(<i>Kasim's Steward</i>).....	NORMAN WILLIAMS.....
Otbah.....	(<i>A Stall-Keeper</i>).....	WILLIAM HOLLES.....
Baba Mustafa.....	(<i>A Cobbler</i>).....	FRANK COCHRANE.....
Mukbil.....		W. DAVIDSON.....
Musab.....	(Members of Abu Hasan's Band).....	SPENCER LLOYD.....
Khuzaymah.....		JULIAN CROSS.....
Alcolom.....	(<i>Kasim's Head Wife</i>).....	AILEEN D'ORME.....
Mahbubah.....	(<i>Ali Baba's Wife</i>).....	SYDNEY FAIRBROTHER.....
Bostan.....	(<i>Mahbubah's Servant</i>).....	ANNIE MOORE.....
Zan'im.....	(Slave Dealers).....	BESSIE MAJOR.....
Fitnah.....		LISA COLEMAN.....
Marjanah.....		VIOLET ESSEX.....
Zahrat Al-Kulub.....		LILY BRAYTON.....

Robbers, Dancers, Servants, Slaves.

SYNOPSIS OF SCENERY.

ACT. I	ACT. II	ACT. III
SCENE 1. KASIM BABA'S PALACE	SCENE 1. ALI'S COURTYARD.....	SCENE 1. A STREET.....
..... 2. BY MARJANAH'S WINDOW 2. AT A SILK STALL..... 2. IN KASIM'S PALACE
..... 3. A CACTUS GROVE..... 3. KASIM BABA'S PALACE 3. THE ORCHARD.....
..... 4. IN THE CAVE..... 4. IN KASIM'S HAREM.....	
..... 5. THE SLAVE MARKET..... 5. THE CAVE.....	

Scenery painted by JOSEPH and PHIL HARKER.

The play produced by OSCAR ASCHE.

CHU CHIN CHOW.

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CHU CHIN CHOW.

A MUSICAL TALE OF THE EAST.

OSCAR ASCHE.

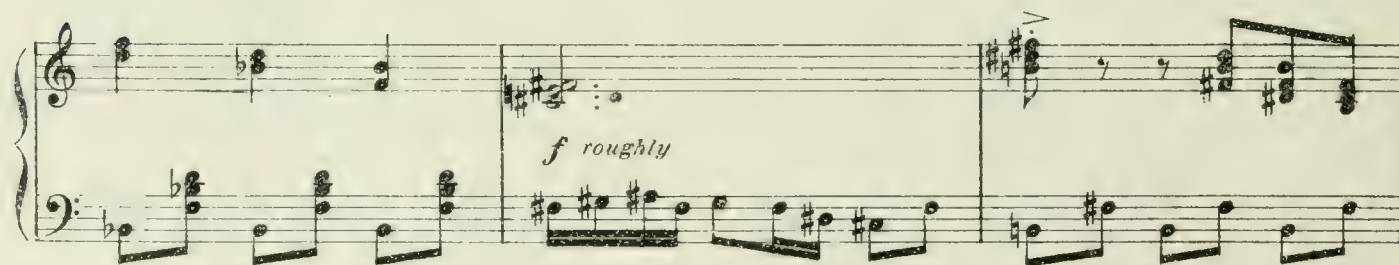
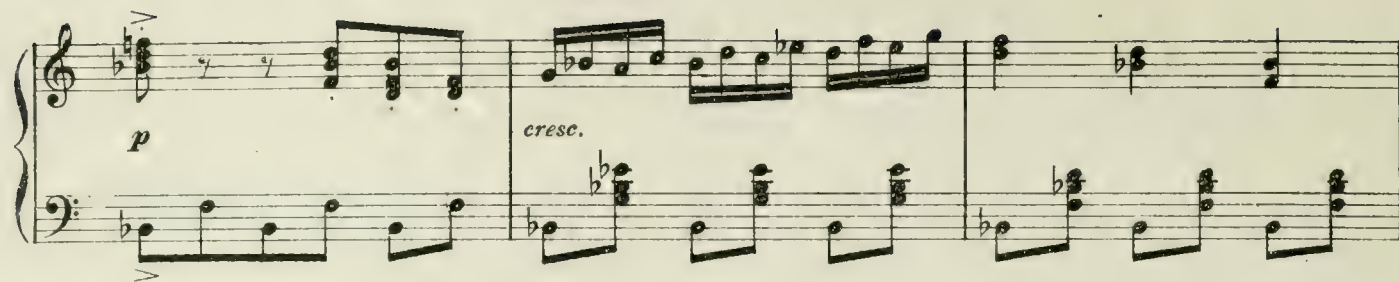
FREDERIC NORTON.

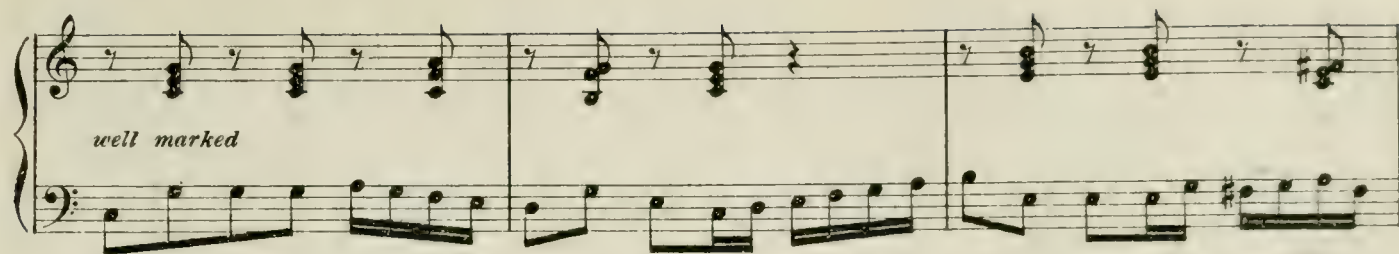
Prelude.

Lively.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Lively.' and 'Piano.' with a forte 'f' dynamic. It begins in 3/4 time. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic line with triplets and a fermata. The third system features a triplet in the right hand and a steady eighth-note accompaniment in the left. The fourth system concludes the prelude with a final melodic flourish in the right hand and a descending eighth-note line in the left.





well marked

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes, mostly beamed in pairs, with some rests. The bass staff contains a continuous eighth-note pattern. The tempo marking "well marked" is written in the treble staff.

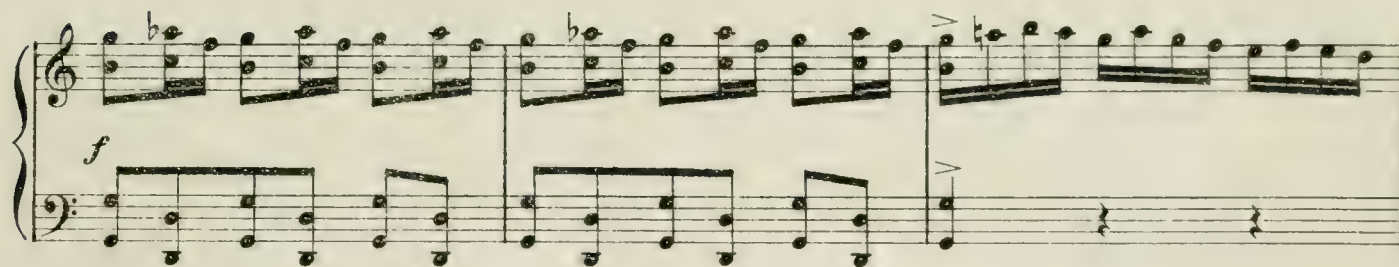


The second system of musical notation continues the piece. The treble staff features a mix of eighth and sixteenth notes, with some beaming. The bass staff continues with a steady eighth-note accompaniment. The key signature changes to one sharp (F#) in the second measure of the treble staff.



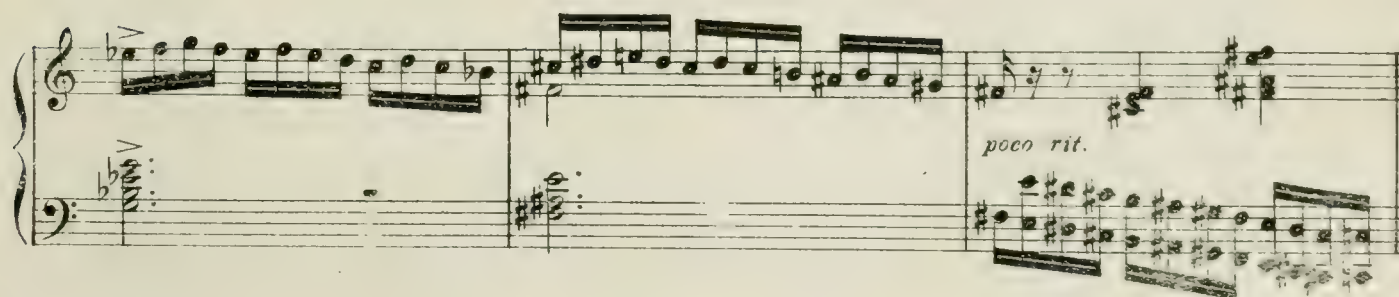
accel.

The third system of musical notation shows a change in the bass staff, which now features a more complex, swirling pattern of notes. The treble staff continues with eighth notes. The tempo marking "accel." is written in the treble staff.



f

The fourth system of musical notation features a forte dynamic marking "*f*" in the bass staff. The treble staff continues with eighth notes, and the bass staff has a steady eighth-note accompaniment. The key signature changes to one flat (Bb) in the first measure.



poco rit.

The fifth system of musical notation concludes the piece. The treble staff features a series of eighth notes, and the bass staff has a steady eighth-note accompaniment. The tempo marking "poco rit." is written in the treble staff. The key signature changes to two sharps (F# and C#) in the final measure.

Nº 1.

SONG — (Abdullah) and Chorus.

Steadily.
Not too quick.

Abdullah.

Piano.

ABDULLAH.

Here be oy - sters

*dim.**moderate*

stewed in hon - ey And con-ger eels cooled in snow:—

ABD.

Here be shell-fish stuffed with spi - ces And fri - cas - seed stur - geon roe.

f CHORUS.

ABD.

All for our rich lord Ka -

CHO.

- sim, whom Al - lah speed be -

CHO.

- low!

ABD.

Here be lamb's tails baked in but - ter And plover's eggs from a - far:_____

ABD.

Here be hum-ming birds in jel - ly And lizards from Zan - zi - bar:_____

f CHORUS.

CHO.

All for our rich lord Ka - sim. Oh, curse Ka - sim Ba-

ABDULLAH,

CHO.

- ba! Here be bit - ter juice of o - range

dim.

ABD.

And ju-ni-per to en-tice: Here, be pep-per-mint and worm-wood

ABD.

f CHORUS.

and shimmering arc-tic ice. All for our rich lord Ka-

CHO.

- sim. May he gain Pa-ra-dise!

dim.

CHO.

- sim. May he gain Pa-ra-dise!

No. 2.

ENTRANCE OF CHU CHIN CHOW.

Slow and grand.

Chu Chin Chow.

Piano.

ff

Musical notation for the first system, featuring a vocal line (CHU) and piano accompaniment. The piano part is marked *ff* (fortissimo).

Heavy, stately and slow.

CHU.

quicker
CHORUS.

Musical notation for the second system, featuring a vocal line (CHU) and piano accompaniment. The piano part is marked *mf* (mezzo-forte). The vocal line includes the lyrics: "I am Chu Chin Chow of Chi - na: Of Shang - hai Chi - na". The system is divided into a main section and a "quicker CHORUS" section.

a tempo
CHU.

No blood fine as mine in Chi - na: In Shang-hai, Chi - na

quicker
CHORUS.

mf *f*

less slow
CHU.

I am a Mer - chant Man - dar - in,

p *cresc.*

CHU.

I have a pur - ple pal - an - quin, And a

p *cresc.* *mf*

CHU.

re - cord strange - ly clean In Shang-hai, Chi - nah.

cresc. *CHORUS, less quick than before*

No 3.

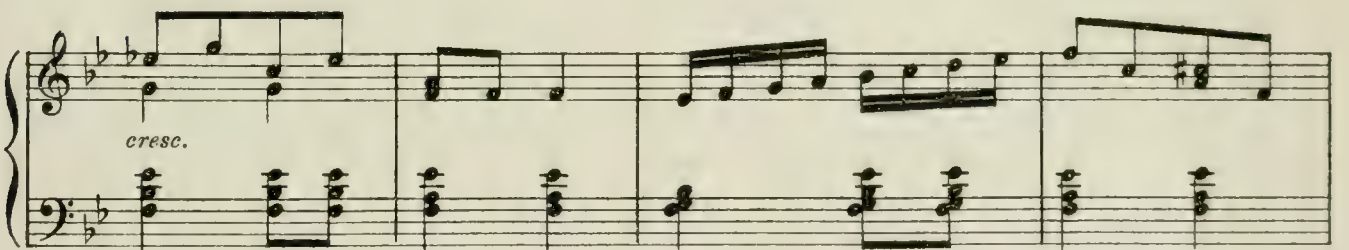
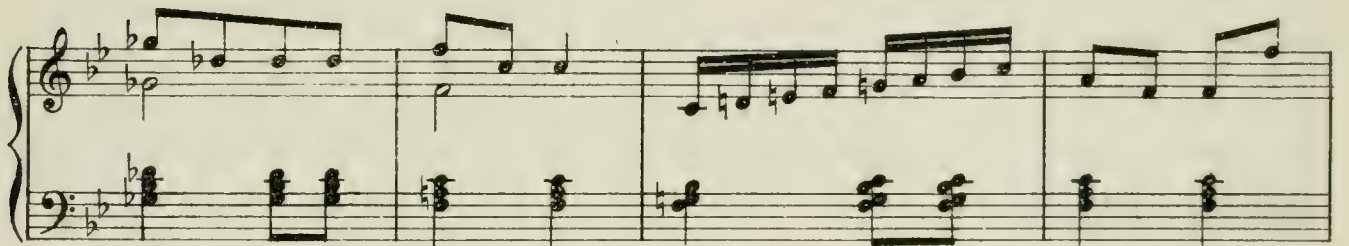
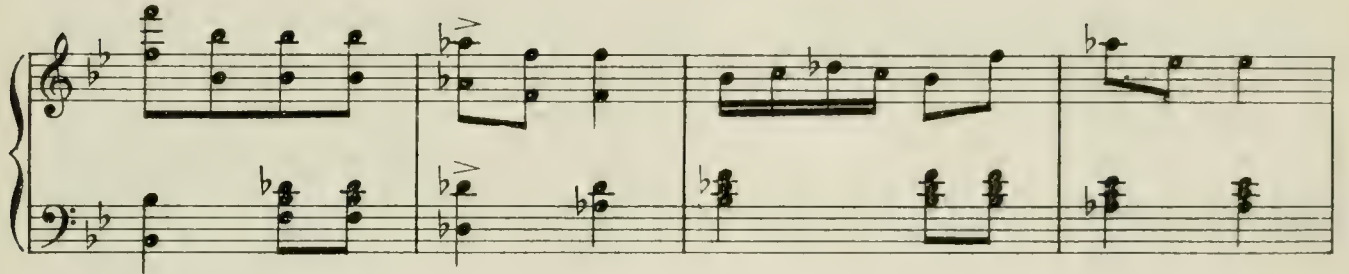
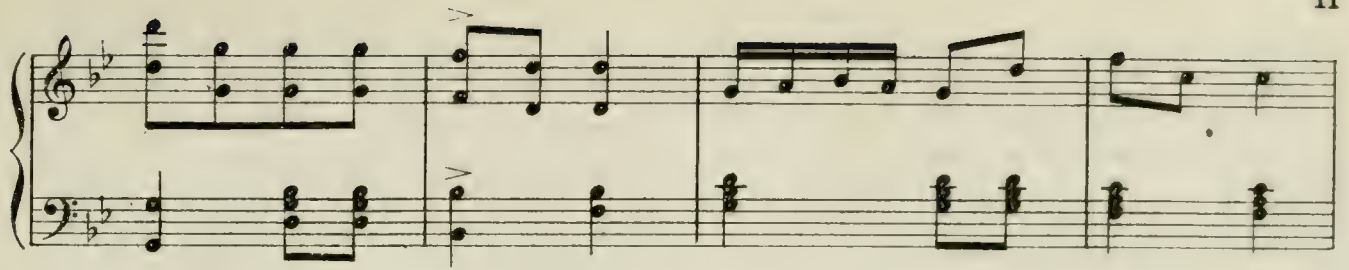
JAVANESE DANCE.

With spirit.

Piano.

mf Allegretto

The musical score is written for piano in 2/4 time, marked 'With spirit.' and 'Piano.' The tempo is indicated as 'mf Allegretto'. The key signature is one sharp (F#). The score consists of five systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and a key signature change to two flats (Bb and Eb).



Entrance of Ali Baba.

ALI. Ah! _____ la la la la Ah! la la

ALI. *cresc.*

Ah! la la la la la la Ah!

ALI. Ah Ah Ah Ah

ALI. Ah la la la la Ah! la la Ah!

ALI. la la la la la la Ah Ah

ALI.

Ah ————— la la la la la ————— la la la la la

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a whole note 'Ah' followed by a series of eighth notes 'la la la la la' and ends with another series of eighth notes 'la la la la la'. The piano accompaniment is in the same key and time signature, featuring a mix of chords and moving lines in both the right and left hands.

ALI.

la

p

The second system continues the vocal line with a single note 'la' followed by a rest. The piano accompaniment continues with a similar pattern of chords and moving lines. A piano dynamic marking (*p*) is present at the beginning of the piano part.

cresc. *f*

The third system shows the piano accompaniment continuing. It includes dynamic markings for *cresc.* (crescendo) and *f* (forte).

The fourth system continues the piano accompaniment with a consistent pattern of chords and moving lines.

The fifth system is the final one on the page, continuing the piano accompaniment and ending with a final chord.

N^o 4.

SONG.— (Marjanah.)

"CLEOPATRA'S NILE."

Marjanah. *Andante.* *mf*

When the

Piano. *p smoothly*

MAR. blood - red sun is gild - ing o'er the Nile, ————— There come

p

MAR. *cresc.* march - ing ghost - ly le - gions mile on mile, ————— Whom great

cresc.

MAR. An - to - ny. in vain ——— Led to death on E - gypt's plain; —

MAR. Through Cle - o - pa - tra's guile.

rit. *cresc. expression*

MAR. When the blue moon - light is sil - vring o'er the

p *dim. a tempo* *p*

MAR. Nile, ——— Then the ghosts of those she pleas - ured

cresc.

MAR. for a while _____ Come float - ing down the mist, _____

cresc.

MAR. To keep their mid - night tryst = _____

cresc.

MAR. Ghosts of Pas - sion's Pil - grims — of the Nile. _____

cresc.

MAR. Ah! _____

P lightly

No 5.

FINALE- SCENE I.

"I'LL SING AND DANCE."

Fairly quick.

Ali Baba.

Ali Baba. *mf*

I'll sing and dance I'll dance and

Piano.

This system contains the first five measures of the piece. Ali Baba's vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music is marked *mf* (mezzo-forte). The lyrics "I'll sing and dance I'll dance and" are written under the vocal line.

ALI.

sing— Do— an - y - thing, do an - y - thing— To—

This system contains measures 6 through 10. The vocal line continues with the lyrics "sing— Do— an - y - thing, do an - y - thing— To—". The piano accompaniment continues with chords and moving lines in both hands.

ALI.

bring the ring Of for - ty thou - sand pie - ces on the ground,

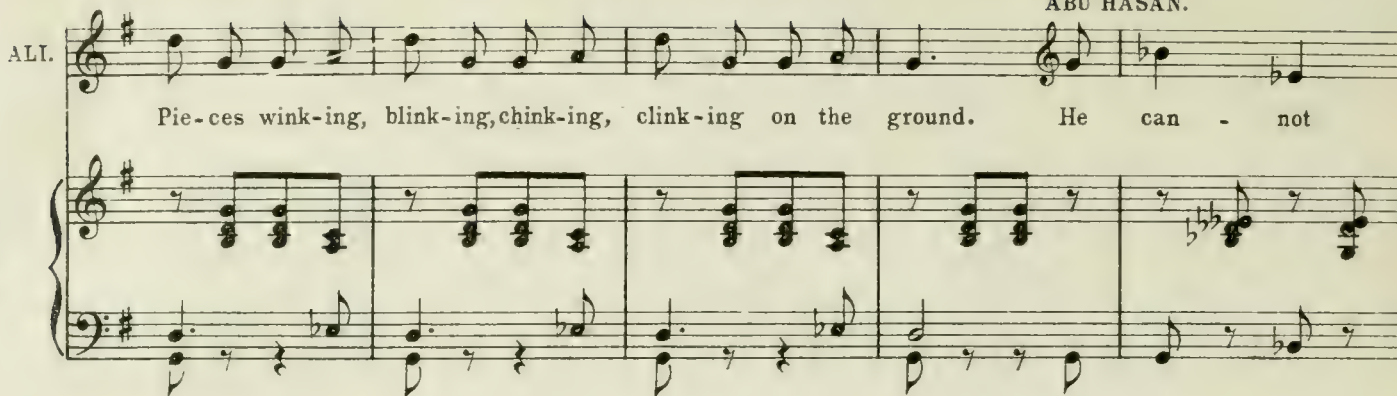
This system contains measures 11 through 15. The vocal line continues with the lyrics "bring the ring Of for - ty thou - sand pie - ces on the ground,". The piano accompaniment features a more active bass line in the later measures.

ALI.

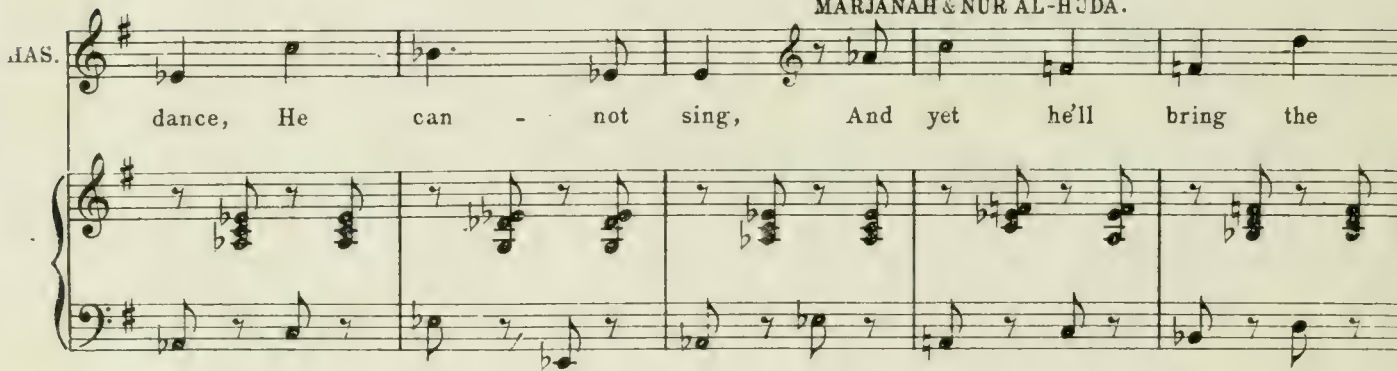
Sil - ver pie - ces, gold - en pie - ces, ring - ing out their sound

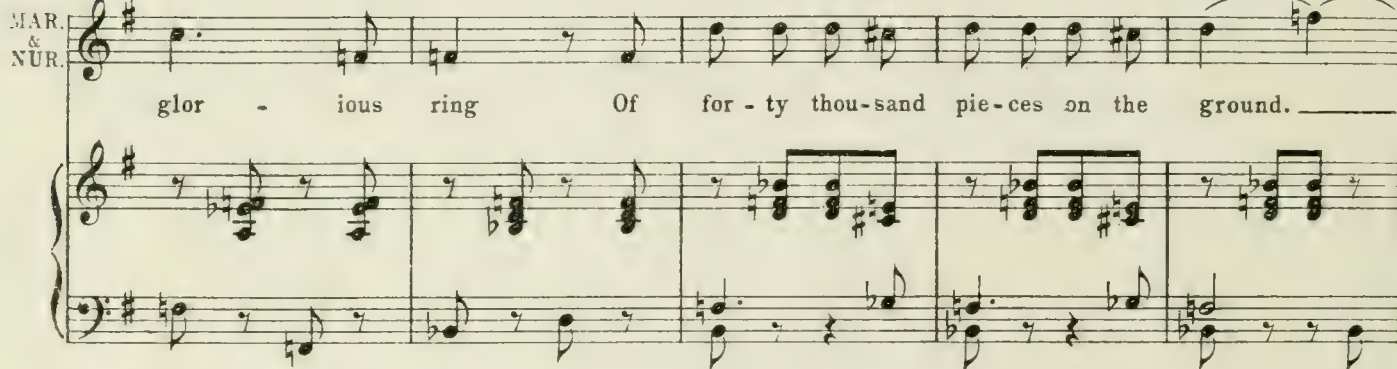
This system contains measures 16 through 20. The vocal line concludes with the lyrics "Sil - ver pie - ces, gold - en pie - ces, ring - ing out their sound". The piano accompaniment provides a rhythmic foundation for the final line of the scene.

ABU HASAN.

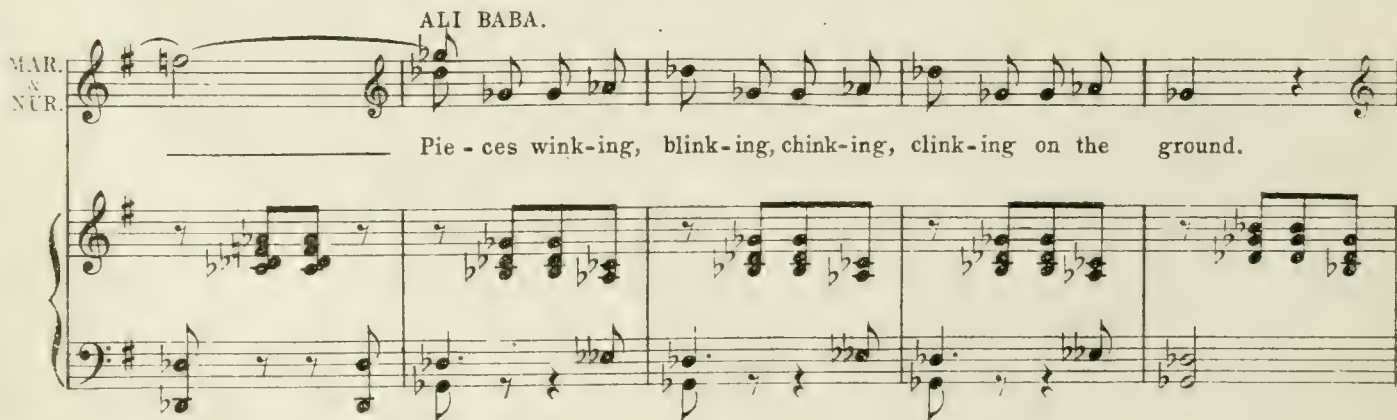
ALI. 
 Pie - ces wink - ing, blink - ing, chink - ing, clink - ing on the ground. He can - not

MARJANAH & NUR AL-HUDA.

MAR. 
 dance, He can - not sing, And yet he'll bring the

MAR. 
 & NUR. glor - ious ring Of for - ty thou - sand pie - ces on the ground. _____

ALI BABA.

MAR. 
 & NUR. _____ Pie - ces wink - ing, blink - ing, chink - ing, clink - ing on the ground.

ALL.

Ha ha! ha ha! ha ha! Ha ha!

ALL.

ALI BABA.

ha ha! ha ha! Ha! For-ty thou-sand pie-ces.

ALL.

ALI BABA.

Ha, ha, ha, ha, ha, ha! Sil-ver pie-ces, gold-en pie-ces, clink-ing out their

Joyfully.

ALI.

sound. I'll dance and sing. Do an-y-thing To

ABU HASAN & KASIM BABA.

ALI.

hear them ring up - on the ground. Ha ha ha ha ha ha ha!

ALCOLOM & ABDULLAH.

HAS. & KAS.

Ha ha ha ha ha! A - las! I fear he'll nev - er hear The

ALI BABA.

ALC. & ABD.

pie - ces clink - ing out their sound. I'll sing and dance, I'll

ALI.

dance and - sing Do - an - y - thing, do an - y - thing To -

ALI. bring the ring Of for-ty thou-sand pie-ces on the ground; Sil-ver pie-ces,

ALI. gold-en pie-ces, ring-ing out their sound. Pie-ces wink-ing, blink-ing, chink-ing,

ALI. clink-ing on the ground. ALL. Ha ha! ha ha! ha ha!

ALL. Ha ha! ha ha! ha ha! ha!

ALI BABA. ALL. ALI BABA.

For - ty thou-sand pie - ces: Ha ha ha ha ha ha! Pie - ces wink-ing,

ALI. CHORUS WITH SOLO.

blink-ing, chink-ing, clink-ing on the ground. I'll dance and sing, Do

CHO. with SOLO.

an - y - thing, to hear them ring up - on the

mf SOLO-ALI BABA.

ground. For - ty thou-sand pie - ces, ring-ing out their sound:

f ALL.

ALI BABA.

Ah! _____

Ah! _____

Ah! _____

Wink-ing, blink-ing, chinking,

f

ALI

ALL.

cresc.

clink-ing on the ground.

Ha ha ha ha ha ha ha ha

ha _____

ALL.

ff

Ah! _____

Ah! _____

Ah! _____

ff

ALL.

No. 6.

SERENADE:- (Nur Al-Huda.)

"CORRALINE."

Allegretto.

Nur Al-Huda.

Piano.

*Mar - ja - nah, oh list to my sighs,

seeth - ing with pas - sion - ate fire! Thy lov - er im - plor - ing - ly

*Pronounced Mar-ya-nah.

NUR. *cresc.*
 cries,— Prays that thou quench his de - sire With

NUR. *dim.*
 love un - doubt - ing, love that ne'er will

NUR. *Rather slower, tenderly.*
 tire. Come Mar-ja-nah, come, a-while! Wait not till the

NUR. *cresc.*
 sun loth smile. Come thou dan - cer from the Nile, Ger - ra - line,

NUR.

Cor - ra - line, my love, my love! _____

p poco rit.

NUR.

Oh! spi - rit of lan - guor - ous night,

a tempo.

NUR.

Has - ten each lag - gard - ly hour: No joy can I know till the

NUR.

light O - pen the eyes of my flow'r _____ Oh!

cresc.

NUR.

Watch with me by Love's en - chant - ed

NUR.

bow'r. Heart on lips I cry for her: Ev-'ry breath a

NUR.

sigh for her: Death were sweet to die for her, Cor - ra - line Cor - ra - line. My

NUR.

love, my love!

SONG.—(Ali Baba.)
 "WHEN A PULLET IS PLUMP."

Allegretto.

Piano.

mf Brightly *dim.*

ALI. *Lightly.*

When a pul-let is plump, she's ten-der: When she's

ALI.

scraggy, no teeth can rend her, 'Tis so ev-en with a

mf

ALI.

wife, If she's fat one bless-es life, But if she's skin and bone, She'll

ALI. *a little slower* 2 2

ev - er nag and moan; 'Tis then the pray'r to Al - lah ri - ses—

p colla voce

ALI. *exaggerated pathos* *a tempo*

Oh! to live a - lone! If with

cresc. *dim. rather slower*

ALI. *a tempo gracefully*

years a wife grows round - er, You will ev - er be glad you

ALI. *mf*

found her. If the hus - band goes a - stray, She'll

ALI. look the oth - er way; But if shes thin she'll rave, And

ALV. make a man be - have: 'Ti- then the pray'r to Al - lah ri - ses—

a little slower 2 2

p colla voce

ALV. Dig deep my grave! When a pul-let is plump, she's

with pathetic intensity

cresc. *dim.* *p.*

ALI. ten - - - der.

cresc. colla voce *lightly*

No 8.

THE ROBBERS' CHORUS.

In March time. $\text{♩} = 120$.

We are the rob - bers of the woods, And we rob ev - 'ry-one we

Piano.

^{mp} Well marked throughout.

can; We steal the weal - thy mer - chant's goods, And

en - seen - do

sack each ca - ra van: And we count for - ty thieves all

told, Our chief the great A - bu - Has - an Is

cresc.

clever craft - y cool and bold, And we can al - ways trust his plan.

No 9

TRIO.— (Ali Baba, Marjanah and Nur Al Huda.)

"I SHIVER AND SHAKE WITH FEAR?"

Voices.

Piano.

A little slow. Fairly quick.

mf mysterious *p*

ALI BABA. MARJANAH.

ALI

I shiv - er and shake with fear, What's here? What's

NUR AL-HUDA. ALI BABA. NUR.

MAR.

that in the cor - ner? Where? That shape ov - er there! 'Tis

NUR. MARJANAH.

no - thing, oh fa - ther, How cold is the air!

ALI. ALI BABA. *cresc.*

I see snakes — ev - 'ry where! Let us

cresc.

ALI. MAR
NUR. ALI BABA ALI BABA.

go! No! Oh! I

well marked *rit.*

ALI. MARJANAH.

trem - ble and twit - ter with fright, There's no night. Did'st

a tempo

MAR. *NUR. ALI BABA. (reited) NUR.*
 thou hear a whis - per? When? As she asked thee just then. 'Tis

NUR. *MARJANAH.*
 no - thing oh fa - ther! What a grim gloom - y den!

ALI. *ALI BABA. cresc.*
 I'm as faint — as a hen! Let us

ALI. *MARJANAH. NUR AL-HUDA. ALI BABA.*
 go! No! Oh!

NUR AL-HUDA. *a little slower* ALI BABA. MARJANAH.

NUR. We've for-got-ten to close the rock; The rock? Where we en-tered

a little slower

NUR AL-HUDA. ALI BABA. NUR AL-HUDA. MARJANAH

NUR. ov-er-head. We're dead! Fear no-thing oh fa-ther! We'll say as they

MAR. *f* ALI BABA. MARJANAH. ALI BABA.

said. I've got rats in my head! Rats? I've got rats in my

f colla voce

NUR. (disgustfully) ALI BABA. MAR. NUR. ALI BABA.

head! Rats! Let us go! No! Oh!

cresc. *ff*

MARJANAH. ALI BABA. *f*

MAR. Shut, oh, Ses - a - me! It's like a dream. I'll scream!

NUR AL-HUDA. ALI. MARJANAH. NUR.

NUR. See the rock clos - ing! Where? Ov - er there! It is

ALI BABA. *cresc.*

NUR. no-thing, oh fa - ther! I've got ghosts in my hair!— List, oh! list to a

MARJANAH. NUR AL-HUDA. ALI BABA.

ALI. fa - ther's pray'r, Let us go! Down be - low! Oh!

No 10.

SONG. - (Abdullah.)

"BEHOLD."

Fairly slow.

Abdullah.

Piano.

ABD.

Be - hold!

Be -

mf rhythmic

ABD.

- hold!

Spare not your gold! —

ABD. *But be ye bold, Both young and old, Be - hold!*

ABD. *Tenderly*
Maids to grace a King's Har - em:

ABD. *cresc.* *with passion*
Bo - dies black, brown white and cream: Lips that melt and eyes that

ABD. *cream:* *Be - hold!*

ABD.

Dan - cers ri - pend by the sun.

rather lighter

ABD.

p Slen - der vir - gins ev - 'ry one, — *f Lumpy* Oth - ers weigh - ing half a ton! —

p

ABD.

Be - hold! — Be -

strongly marked

ABD.

- hold! —

ff

Act II.

No. 11.INTRODUCTION and
SONG—(Mahbubah) "BEANS, BEANS, BEANS!"

Fairly quick.

Piano. *p*

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked 'Fairly quick.' and 'Piano. p'. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The second system continues the melody and bass line. The third system features a more complex bass line with some triplets. The fourth system continues the melody and bass line. The fifth system concludes the piece with a final chord and a double bar line. The score includes dynamic markings such as *p*, *cresc.*, *dim.*, and *rit.*.

Heavy and rather slow.

MAHBUBAH. (*Pounding beans in a mortar.*)
with emphasis

Beans, beans, beans, Nev - er a dish Of pig or a fish, But

mf deliberate

MAH. beans, beans, beans!

gathered in haste.

MAH.

Beans, beans, beans, Day af - ter day, Cooked ev - 'ry way,

louder

MAH.

Beans, — beans, — beans!

MAH.

Beans, beans, beans, Worm - y and burst, Crum - bled and curst.

MAH.

Beans, — beans, — beans!

No. 12.

DUET— (Marjanah and Ali Baba.)

"ALL MY DAYS TILL END OF LIFE."

Marjanah. *Allegretto.* *brightly*

Piano. *mf* *p lightly*

All my days till

MAR. end of — life I will be his sooth - ing wife:

MAR. Nev - er dole - ful, ev - er gay, Chas - ing wor - ries from his way,

MAR. Still and si - lent and at ease. Chat - ting, laugh - ing if — he

MAR.

please.

ALI BABA.

That same tale was told to me By Mah - bu - bah, so said she:

ALI.

Sooth - ing si - lent hap - - py home — Nev - er would I

ALI.

wish to roam:

MARJANAH.

So I Nur al - Hu - da tell,

ALI.

Now—

ALI.

— I ev - er live in (Well?) Hap - pi - ness at home.

MAR.
(spoken) ALI.*colla voce*

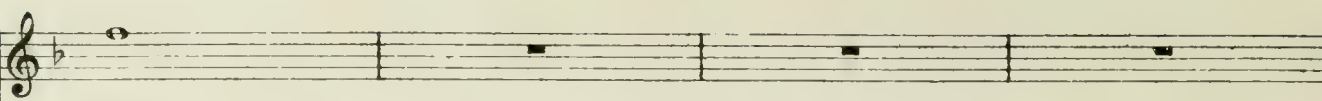
MARJANAH.


And at night when he would rest, I will sing what


MAR. he loves best, Smooth his pil - low, fan his face,

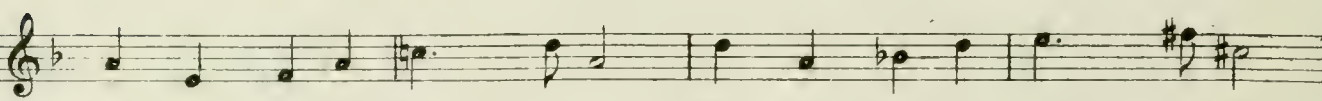

MAR. Kiss him one good - night em-brace; In the morn - ing when he

MAR. wakes, Sher - bet I will bring — and

MAR.  cakes.

ALI BABA. 

That same tale was told to me By Mah - bu - bah, so said she, 

ALI.  Peace - ful slum - ber sweet and mild, Nev - er would my nights be wild: 

MAR.  So un - to my love I vow —

ALI.  Sleeps — Mah - bu - bah like a 

spoken: *a tempo*

MAR. How? How I love my Nur al - Hu -

poco rit.

ALI. Soft - ly breath - ing child.

colla voce *a tempo*

MAR. - da! Love my

ALI. How I loathe my Mah - bu - bah!

poco rit.

MAR. Nur al - Hu - da! _____

ALI. Loathe my Mah - bu - bah! _____

colla voce *f*

Nº 13.

DANCE.

Andante con moto.

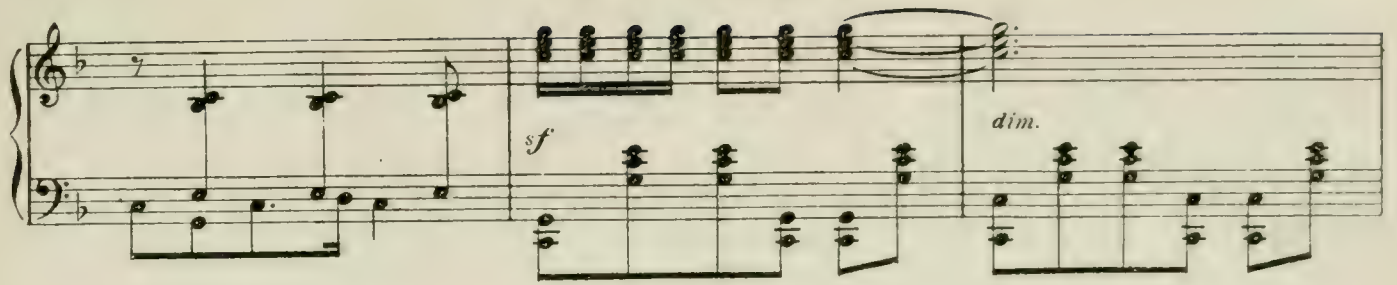
Piano.

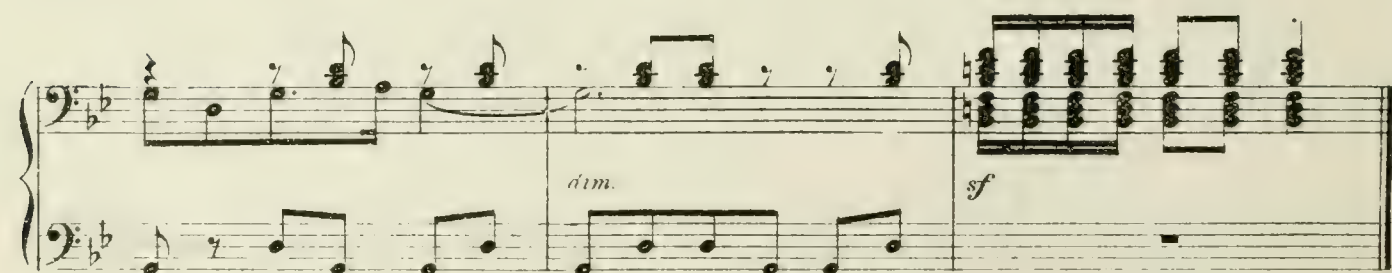
The first system of musical notation is for a piano piece. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante con moto.' and the dynamics are 'p' (piano) and 'cresc.' (crescendo). The music features a series of chords in the right hand and a melodic line in the left hand.

The second system of musical notation continues the piece. It features a series of chords in the right hand and a melodic line in the left hand. The dynamics are 'p' (piano) and 'cresc.' (crescendo).

The third system of musical notation continues the piece. It features a series of chords in the right hand and a melodic line in the left hand. The dynamics are 'p' (piano) and 'cresc.' (crescendo).

The fourth system of musical notation continues the piece. It features a series of chords in the right hand and a melodic line in the left hand. The dynamics are 'dim.' (diminuendo), 'p' (piano), and 'cresc.' (crescendo).





N^o 14.

Scene III.

"MAHBUBAH"

Lightly and at fair speed. MARJANAH.

Voice. She will say her say All night and

Piano.

MAR. NUR AL HUDA. ALCOLOM.

day; All night and day; And in - deed she

ALC. nay, For I am gay, Not lean nor grey.

ALL. (like a chant) rather slower a tempo

ALC. And so we all to Al lah pray - That Mah -

rather slower a tempo

REFRAIN.

Lively

MARJANAH.

ALL

-bu - bah, Mah - bu - bah, Mah - bu - bah, bu - bah, bu - bah, That

MAR.

ALCOLOM.

grim and slim Mah - bu - bah, bu - bah, Flat old cat, Mah - bu - bah, bu - bah,

NUR AL HUDA.

ALL.

Bone and groan Mah - bu - bah, bu - bah, Bu - bah's had her day!

ALCOLOM.

ALI BABA.

Yeh, we now will dine On— love and wine. On love and

KASIM BABA.

ALI. wine, _____ O _____ bro - ther mine! - This _____

ALL.
rather slower.

KAS. house is _____ thine Whils! I re - cline. _____ Such kind - ness

ALCOLOM & ALI BABA.
a tempo

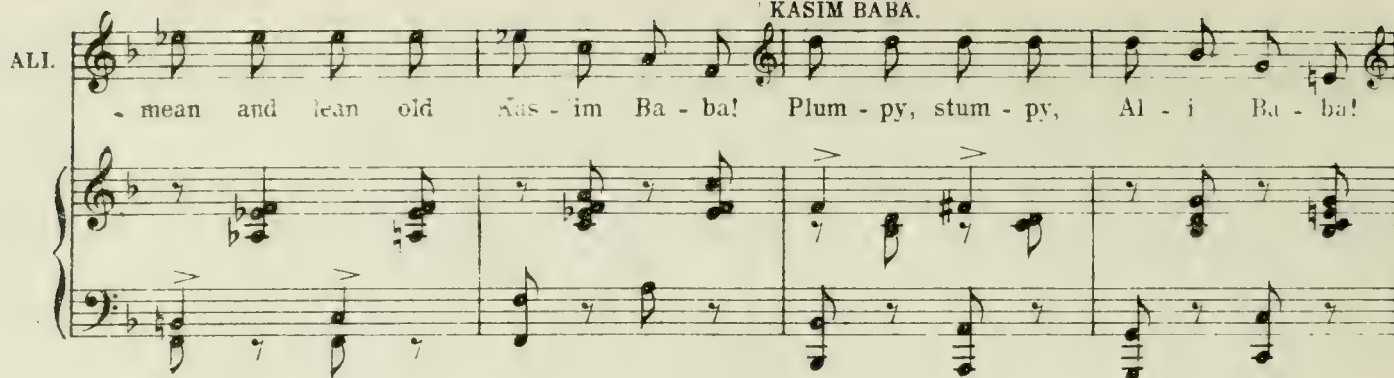
ALL. you car - not _____ de - cline: Oh old

REFRAIN.
Lively

ALI BABA

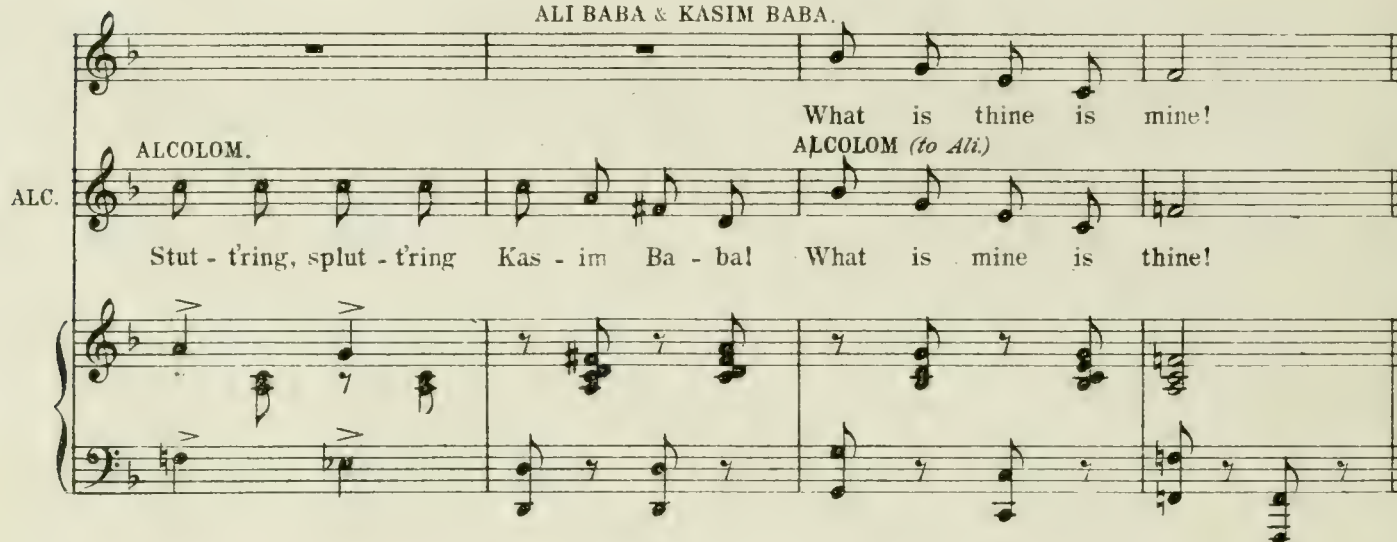
ALC. Ba - ba, Old Ba - ba, Old Kas - im, curse him, Ba - ba! Oh,
ALI.

KASIM BABA.

ALL. 

- mean and lean old Kas - im Ba - ba! Plum - py, stum - py, Al - i Ba - ba!

ALI BABA & KASIM BABA.

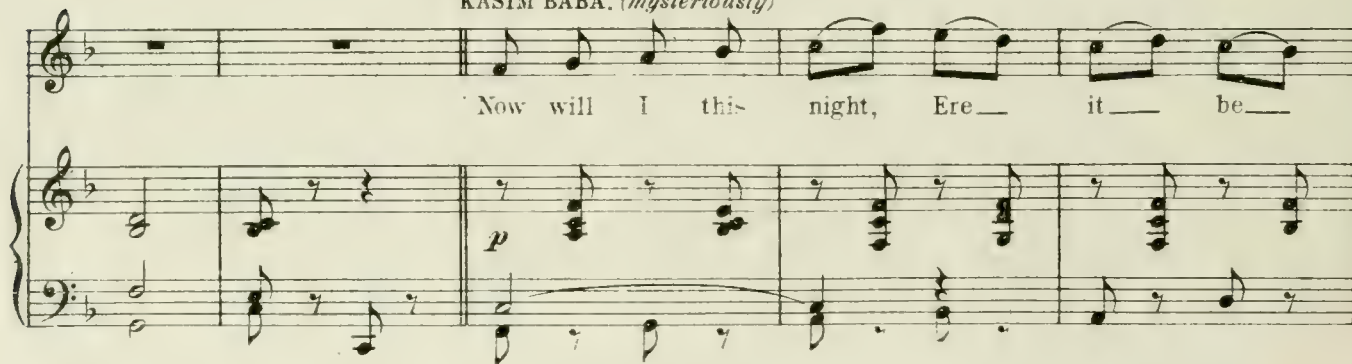
ALCOLOM. 

What is thine is mine!

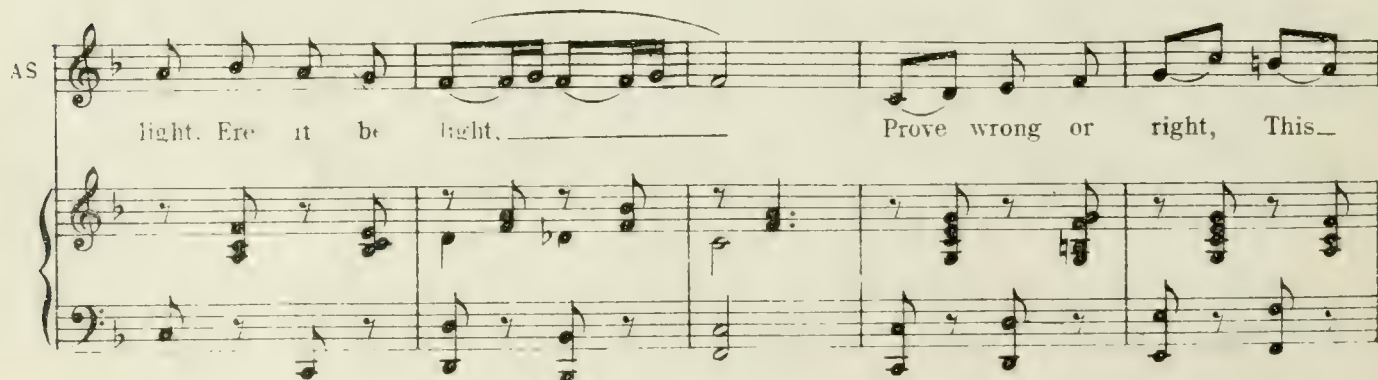
ALCOLOM (to Ali.)

Stut - tring, splut - tring Kas - im Ba - ba! What is mine is thine!

KASIM BABA. (*mysteriously*)



Now will I this night, Ere — it — be —

AS 

light. Ere it be light, — Prove wrong or right, This —

KAS. *Mock chant
rather slower*

fa - ble - trite of trea - sure bright. So may .hy

rather slower.

KAS. *a tempo*

plans be with - ered o'er with blight! Oh, oh

a tempo

*REFRAIN.
Lively.*

KAS. Al - i! Oh Al - i! Oh bab - bling bro - ther Al - i! Oh

KAS. need - y greed - y bro - ther Al - i! bab - bling bro - ther Al - i!

CHORUS.

KAS.

Mud - dled fud - dled bro - ther Al - i! Sat - an thee re - quite! Oh

CHO.

Al - i! Oh Al - i! Oh Al - co - lom Oh Al - i! Be -

CHO.

-guil - ing, smil - ing Al - i Ba - ba! Laugh - ing, quaff - ing Al - i Ba - ba!

CHO.

Sin - ful, skin - ful Al - i Ba - ba! Al - lah bless thy night!

No. 15.

SONG-(Alcolom.)

"ANY TIME'S KISSING-TIME"

Words and Music by

FREDERIC NORTON.

Moderato.

Alcolom.

Peo - ple have slan - dered our

Piano. *mf cresc.*

ALC.

love se - rene, Laughed at your pen - chant for me, -

ALC.

Said you were too old to love - a mean Li - bel on thy belle and thee.

ALC.

Still, we're a - lone, You are my own Bone of con - ten - tion to be!

cresc. expression.

ALC. Youth is the time for lov - ing, So po - ets al - ways say;

dim.

ALC. The con-tra - ry we're prov - ing, Look at us two to - day!

cresc.

ALC. Love has no charm. no mean - ing, Till man has reached his prime

marked

ALC. Sure - ly tis so. You ought to know A - ny time's kiss - ing - time.

ALC.

Ti-mid as a - ny ga - zelle am I,

ALC.

Here would I be yet a - far: Now there is on - ly the

ALC.

moon to spy, No one can guess where we are.

ALC.

You are my deep Lit - tle black sheep, A - li mv A - li Ba - ba!

cresc.
expression.

ALC. Youth is the time for lov - ing, So po - ets al - ways say,

dim.

ALC. The con-tra - ry we're prov - ing, Look at us two to - day!

cresc.

ALC. Love has no charm, no mean ing, Till man has reached his prime:

cresc.

ALC. Sure - ly 'tis so, You ought to know, - A - ny time's kiss - ing - time.

Scene 5.

N^o 16.

DUET.-(Marjanah and Nur-al-Huda.)

"IF I LIKEN THY SHAPE."

Andante con moto.

Nur-al-Huda.

If I lik-en thy shape to the bough when green, My like-ness

Piano.

NUR.

errs, I must con - fess: For the branch is fair-est when clad the

NUR.

most, And thou art fair - est when clad with less.

MARJANA. Nay when in Cash mere silk I'm clad, Per -

MAR. - fumed with musk from Kan - a - dad,

MAR. Pow - dered and khold with cheeks be - rosed,

MAR. Bo - som in sapph - ire clasps en - closed, *crusc*

MAR.

San - dalled in Al - ex - an - drian shoon.

MAR.

Glint - ing with gems of sun and moon, — Then wilt — thou my

dim. *mf.*

dim. poco rit. *colla voce* *mf.*

MAR.

love — con - fess Thou could'st not love — me more — in less:

MAR.

Come, my love, con - fess, con - fess!

colla voce *p* *stacc. a tempo*

No. 17.

SONG.—(Abu Hasan) and CHORUS.

"THE SCIMITAR."

With energy and emphasis, not too quick.

Abu Hasan. CHORUS.

I draw my short sharp scim - it - ar - His

Piano. *ff* *mf* *cresc.*

ABU HASAN.

CHO. scim - it - ar! My scim - it - ar! To end thy maud - lin

cresc.

ABU. *cresc.*

mut - ter - ings, And close thy sen - ile stut - ter - ings: Carve thee

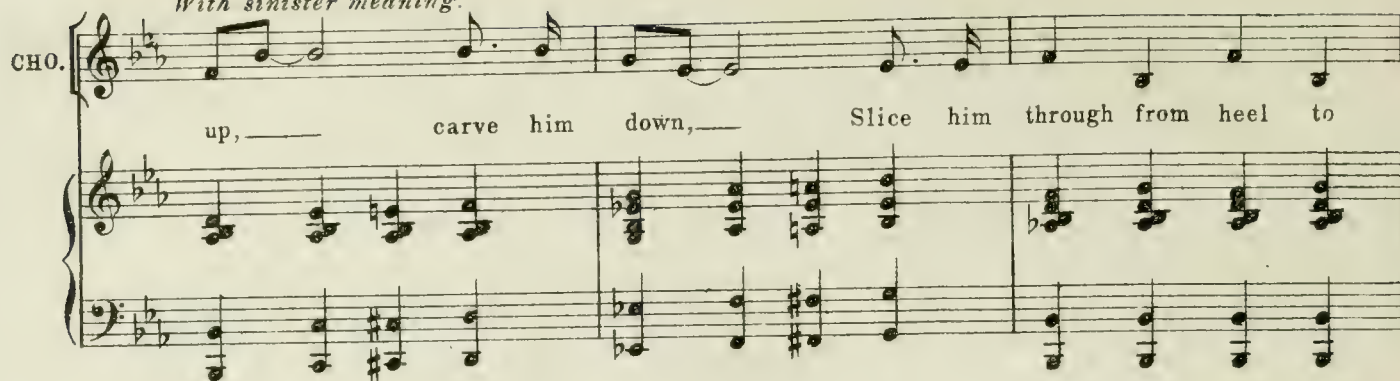
ABU. up, -carve thee down, Slice thee through from heel to

ABU. *cresc.* crown; Carve thee in, carve thee out, Whilst with

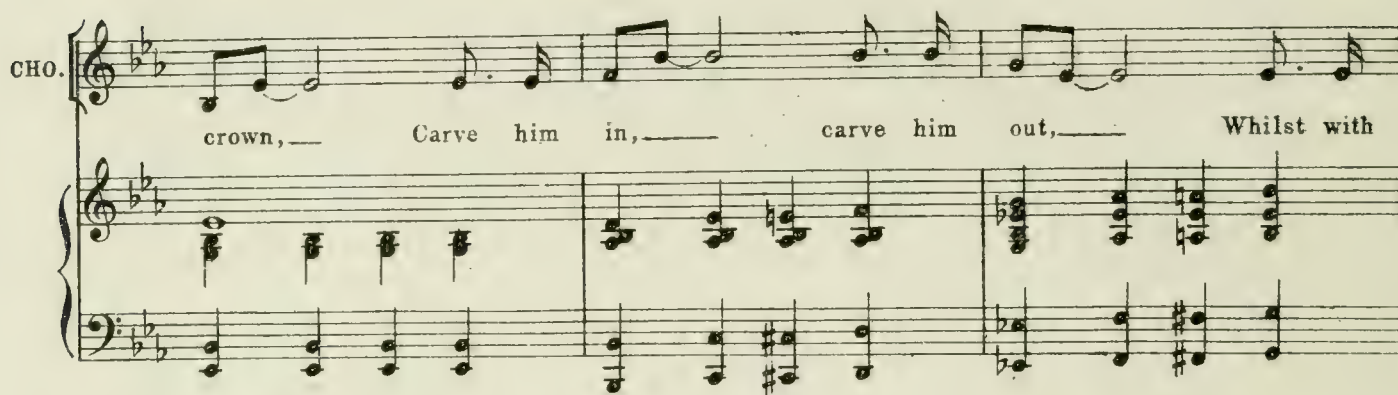
ABU. CHORUS pride my rob - bers shout See his scim - it - ar! See his

CHO. scim - it - ar! Ha! ha! ha! ha! ha! ha! Carve him.

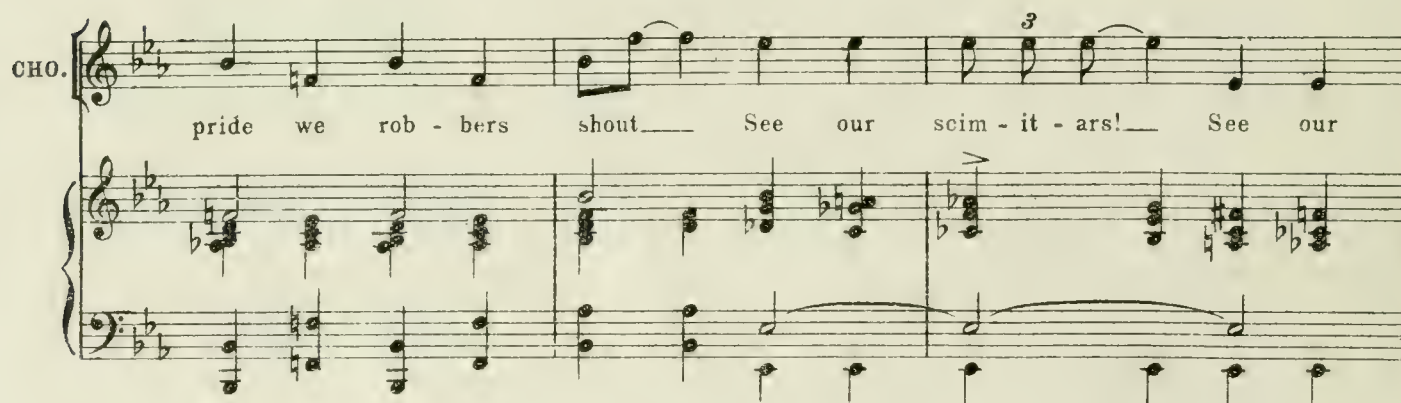
With sinister meaning.

CHO. 

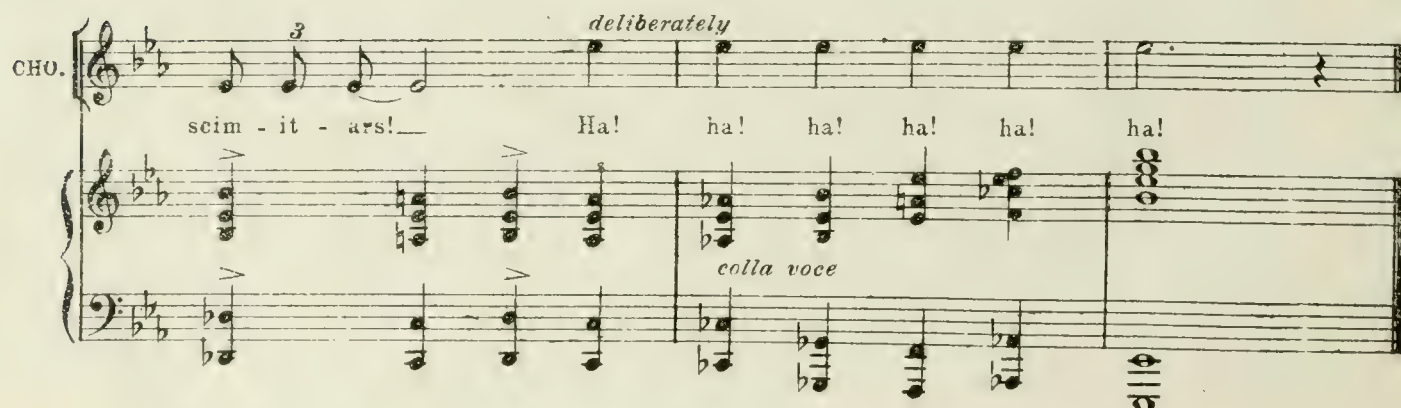
up, — carve him down, — Slice him through from heel to

CHO. 

crown, — Carve him in, — carve him out, — Whilst with

CHO. 

pride we rob - bers shout — See our scim - it - ars! — See our

CHO. 

scim - it - ars! — Ha! ha! ha! ha! ha! ha!

colla voce

Act III.

Nº 18.

PRELUDE.

Larghetto.

Violin. *Sul A.* *cantabile*

Piano. *p*

Sul E. *cresc.* *Sul A.*

dim. *mf poco agitato*

cresc. *f*

conten. *espressivo* *p cantabile* *dolce* *cantabile*

Sul A

mf *p* *Molto vibrato*

Sul E.

Curtain. *con sordino*

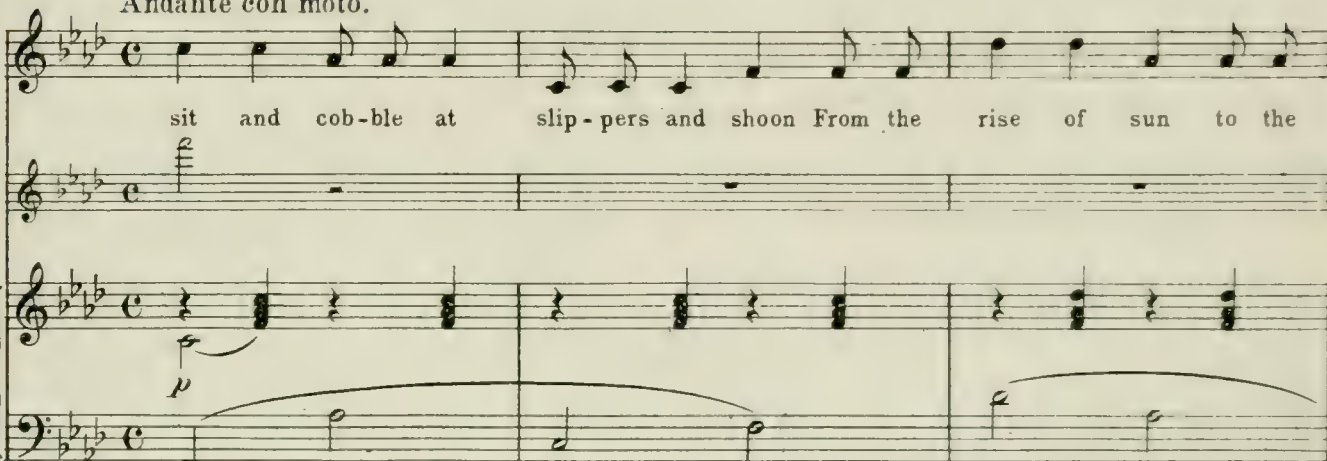
Sul E. *rit.* *BABA MUSTAPHA*

No 19.

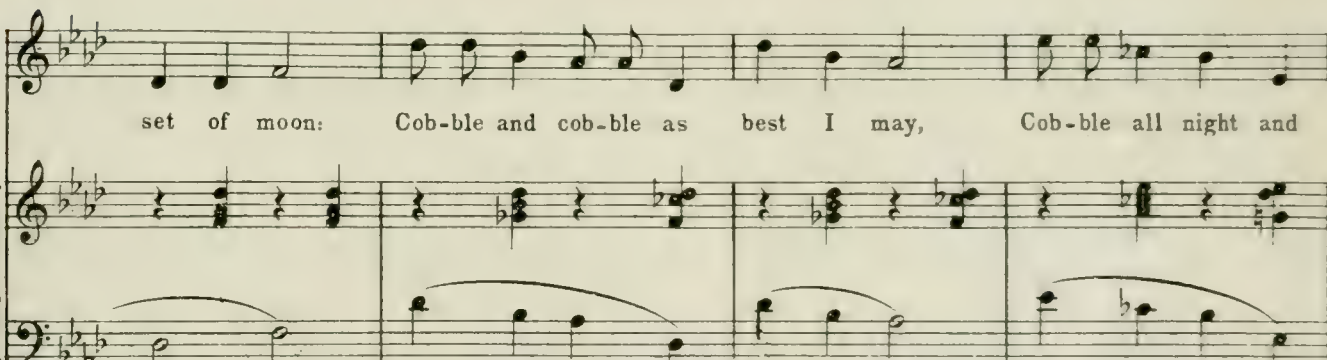
SONG.—(Baba Mustapha.)

"THE COBBLER'S SONG."

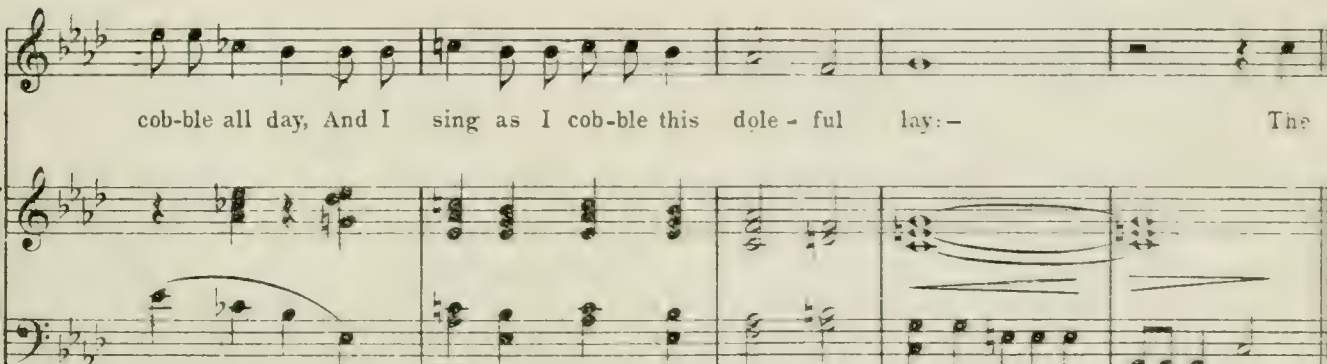
Andante con moto.

MUS. 

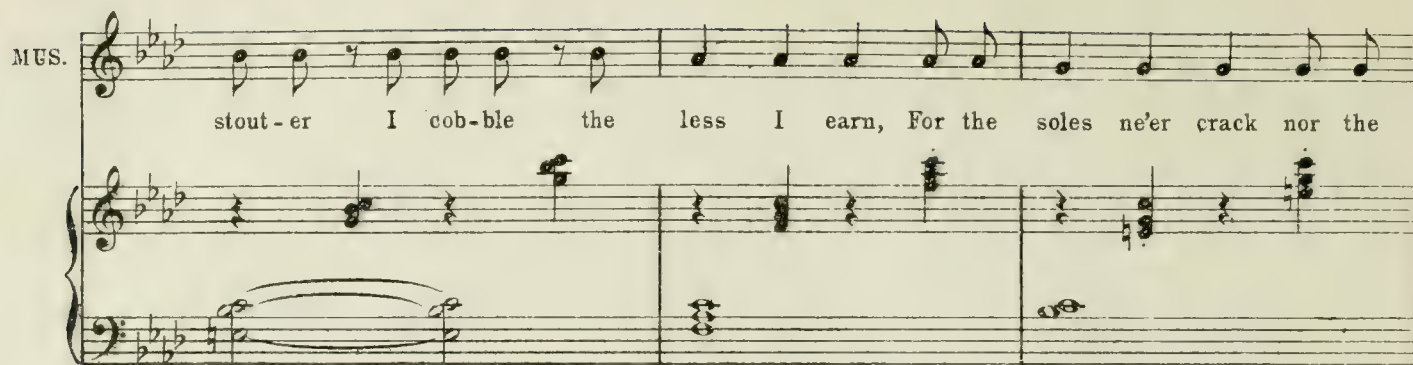
sit and cob-ble at slip-pers and shoon From the rise of sun to the

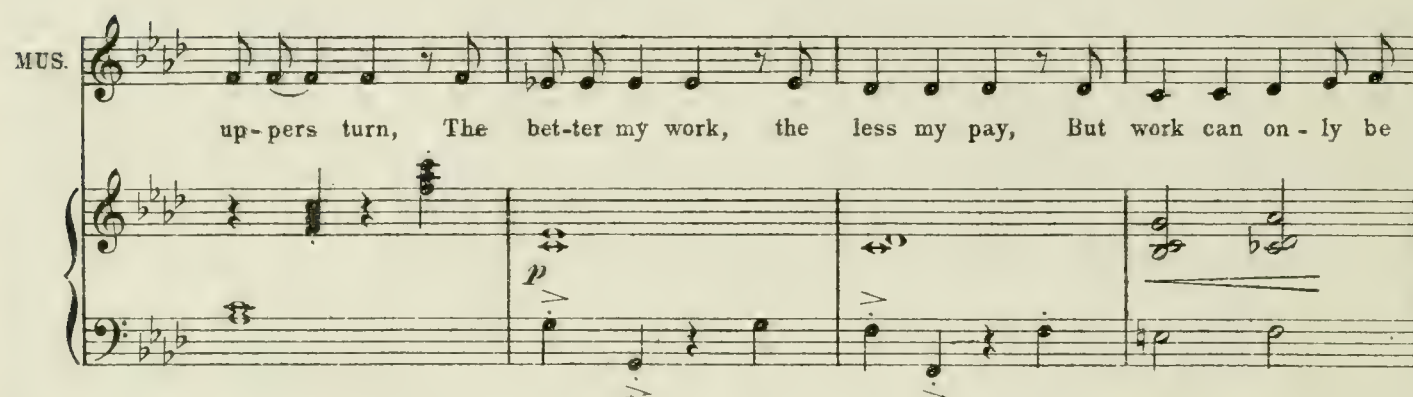
MUS. 

set of moon: Cob-ble and cob-ble as best I may, Cob-ble all night and

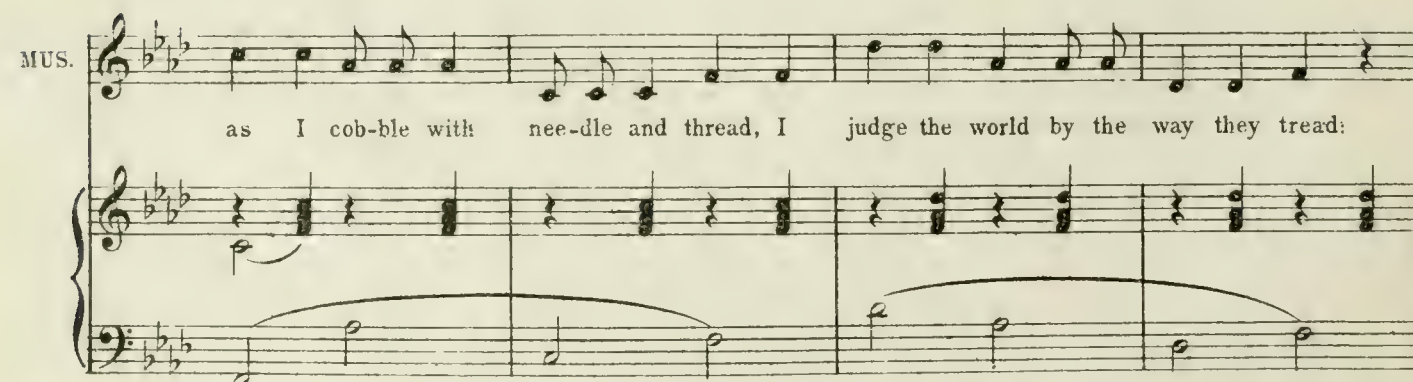
MUS. 

cob-ble all day, And I sing as I cob-ble this dole-ful lay:— The

MUS. 
 stout - er I cob - ble the less I earn, For the soles ne'er crack nor the

MUS. 
 up - pers turn, The bet - ter my work, the less my pay, But work can on - ly be

MUS. 
 done one way. _____ And

MUS. 
 as I cob - ble with nee - dle and thread, I judge the world by the way they tread:

MUS.

Heels worn thick and soles worn thin, Toes turn'd out and toes turned in, -There's

MUS.

food for thought in a san - dal skin. For

MUS.

prince and com-mon-er, poor and rich, Stand in need of the cob-bler's stitch,

MUS.

Why then wor-ry what lies be-fore? Hangs this life by a thread- no

MUS.

more. _____ I

mf R.H. L.H.

MUS.

sit and cob-ble at slip-pers and shoon From the rise of sun to the set of moon:

MUS.

Cob-ble and cob-ble as best I may, Cob-ble all night and cob-ble all day, And I

MUS.

sing as I cob-ble, this dole-ful lay. _____

mf poco rit.

No 20.

SONG. — (Fruit Girls.)

"WE BRING YE FRUITS."

Fruit Girls. *Allegretto. Not too quick. With a swinging rhythm.*

We bring ye fruits of ev-'ry clime,

Piano. *With a swinging rhythm.*

F. G.

Peach, sult-an - i scent-ed lime, A - lep - po Pear and ju-jube Plum. Gar-dens East and

F. G.

West they come; Buy, oh buy! Buy, oh buy!

F.G. *cresc.*

Grapes with a lus-cious bloom Like black-est ra-ven's plume— In leaf-y

F.G.

bed they shine Like fin-gers hen-na'd fine: Buy, _____ oh

cresc.

F.G.

buy! _____ Red o-ranges that glow with life Like youths passion's

mf staccato

F.G.

storm and strife, Flav-our'd figs of shape-ly mien,— Silk - en balls of send-al green,—

F.G. *cresc.*

Here are al - monds pass - ing sweet, Pome-gran - ates with scar - let sleet.

cresc.

F.G.

Gren - a - dos like Chi - nese jade, Tan - ger - ines like gold bro - cade,

F.G. *cresc.*

Buy. oh buy! Buy. oh buy!

cresc. *f* *poco rit.* *a tempo*

F.G.

d.m.

SCENE I.

"FROM CAIRO, BAGHDAD, KHORASAN."

Otbah. *Moderato.*

From Cai - - ro. Bagh - - dad

Piano. *f* *mf*

OTB. Khor - - a - san, From Cash-mir, Lab- tayt, and O - man, From

OTB. Ev - 'ry land of the Ko - ran, And ci - ty torch'd by Rham-a - zan. They

cresc. L.H.

OTB. come, they come to tempt the eyes of

f *dim.*

OTH.

man.

THE MANNEQUIN'S PARADE.

*Slow and smooth**p Gracefully*

f *Not slow* *Gracefully*

p

CHORUS.

From Cai - ro Bagh__ dad Kho - ra - san__ From Cashmir Labbayt and O-

cresc. *f*

CHO. - man From ev-ry land of the Ko-ran__ And ci-ty torch'd by Rhama-zan We

cresc. L.H.

CHO. come We come__ to tempt the eyes__ of man__

N^o 22.

DUET.—(Alcolom and Ali Baba.)

"HOW DEAR IS OUR DAY."

Allegretto.

Alcolom.

Piano.

How

ALI BABA.

ALC. dear is our day now that Kas - im's a - way! De - lic - ious, aus - pic - ious our

ALCOLOM. ALI.

ALI lot! Well bill and well coo as a cou - ple should do; You

ALCOLOM. ALI. *With gusto* ALC.

Pet you! co-quette you! I'm not! With nec-tar fill the gob-let up: Two

ALI.

lovingly My feast of love! My tur-tle dove!—

lov-ing hearts, one lov-ing cup: Oh A - li!

cresc.

ALI. ALCOLOM. ALI.

Oh Al-co-lom my Per-sian plum! My yum yum yum! My

Marked.

ALCOLOM. ALI. ALC.

tee-to-tum! Oh A - li! Oh A - li! Oh Al-co-lom! With love I'm numb. My

ALI.
Tip-pit - y, lip-pit - y, Flip-pit - y, plip-pit - y plum!

ALC.
sip-pit - y, nip-pit - y, Flip-pit - y, plip-pit - y plum!

lightly.

ALI.
No Peach is I vow quite as bloom-ing as thou- I'm

ALC.

rit. *p a tempo*

ALC.
dressed dear, my best dear, for you. I feel sev - en - teen, And you

ALI.

ALI.
look it, my Queen! You do love, Pooh pooh love! It's true. Thou

ALCOLOM. ALI.

ALI. *With fervour* ALCOLOM. ALI.

art the Rose that reigns a-part, And thou my Dan-de - li - on art, My lus-cious fig! My

mf

ALI. guin - ea pig! ALCOLOM. Oh Al-co-lom, my Per-sian plum!

Oh A - li! My

cresc. *marked*

ALI. ALCOLOM. ALI.

yum yum yum! Fee fi fo fum! Oh A - li! Oh A - li! Oh Al-co-lom! With

ALI. *poco rit.*

love I'm numb, ALCOLOM. Tip-pity, lip-pit-y Flip-pit-y plip-pit-y plum!

My sip-pit-y, nip-pit-y, Flip-pit-y plip-pit-y plum!

lightly. *rit. colla voce* *p*

Nº 23.

SONG.- (Marjanah)

"I LOVE YOU SO."

Words by
HARTLEY CARRICK.

Marjanah. *Andante. Not too slow.*

Piano. *mf with restrained emotion. dim.*

Al -

MAR. *Andante con moto.*

- though your love for me I know, My fool - ish heart is fain To

MAR.

hear the words I cher - ish so, Re - peat - ed once a gain. One

MAR. boon I crave, one lit - tle thing Means all the world to me, - It

MAR. is to hear you whis - per - ing The Lov - er's Lit - an - y. I

MAR. love — you so, I love — you so; Though

MAR. seas di - vide, I will fly to you, As a bride by your side to be

MAR. *crise.*
 nigh to you. Ah! hold me, my own! En - fold me a -

marked

MAR.
 - lone! In your dear eyes Is Pa - ra - dise, I love you

MAR. *so.* With -

p *crise.* *dim.*

MAR.
 - in a gar - den fair as this, An - oth - er - you may see To.

MAR. tempt you—with a rar - er kiss Than mine can ev - er be: Then

Gathering favour.
MAR. swear by all—the lamps that light The change-less Heav'ns a - bove, To

MAR. think of one who sings to - night Her Lit - an - y— of Love.

MAR. love — you so, I love — you so; Though

MAR. seas di - vide, I will fly to you, As a bride by your side to be

MAR. nigh to you. Ah! hold me, my own! En - fold me a -

cresc.

marked.

MAR. - lone! In your dear eyes Is Pa - ra - dise, I love you

cresc.

MAR. so, I love you. love — you so!

p *cresc.* *p colla voce* *f*

No 24.

SONG.— (Abdullah.)

"OLIVE OIL."

Abdullah. *Andante.* *mf Grim.*

Sweet__ ol - ive oil, __ ol - ive

Piano. *p* *mf* *Rather slow and grim.*

ABD. oil; Cool__ ol - ive oil, __ ol - ive oil;

ABD. Will cure, heal - and soothe, And ren - der rough smooth— Ol - ive

ABD.

oil oil oil

ABD.

Sweet ol-ive oil ol-ive oil; Hot ol-ive

ABD.

Playfully sinister.

oil Boil-ing oil; Will cook-an-y dish Of fowl; flesh or fish. Ol-ive

ABD.

oil oil oil

Nº 25.

FINALE - SCENE III.

WEDDING PROCESSION.

With spirit well marked.

All.

On with the wed - ding, Let joy be com - plet!

Lively and at a fair speed.

Piana.

ALL.

Hap - pi - ness is coy: Life — is fleet. Here be — true

ALL.

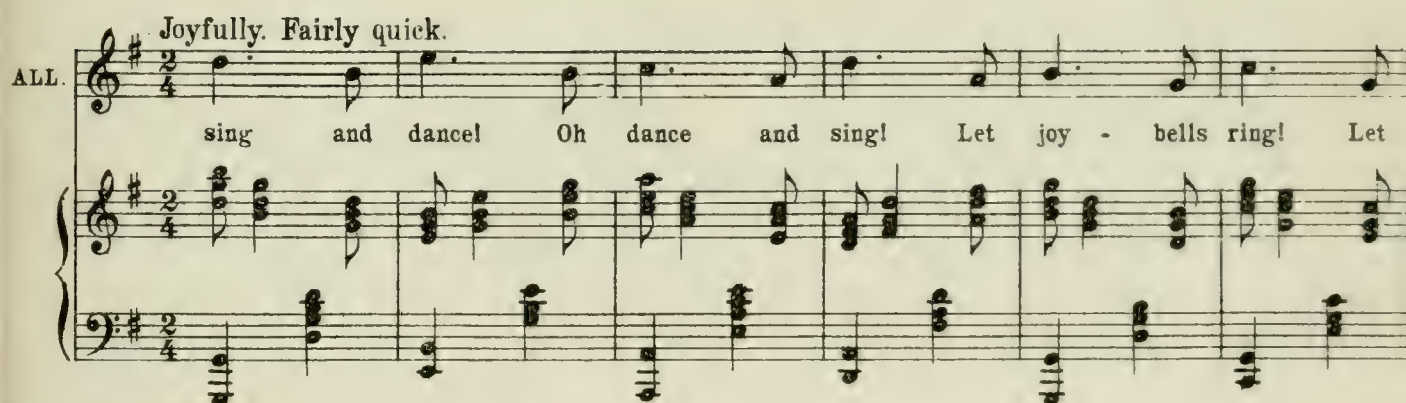
love none_ can buy_ or sell! Prais - es_ to Al - lah, now

ALL. 

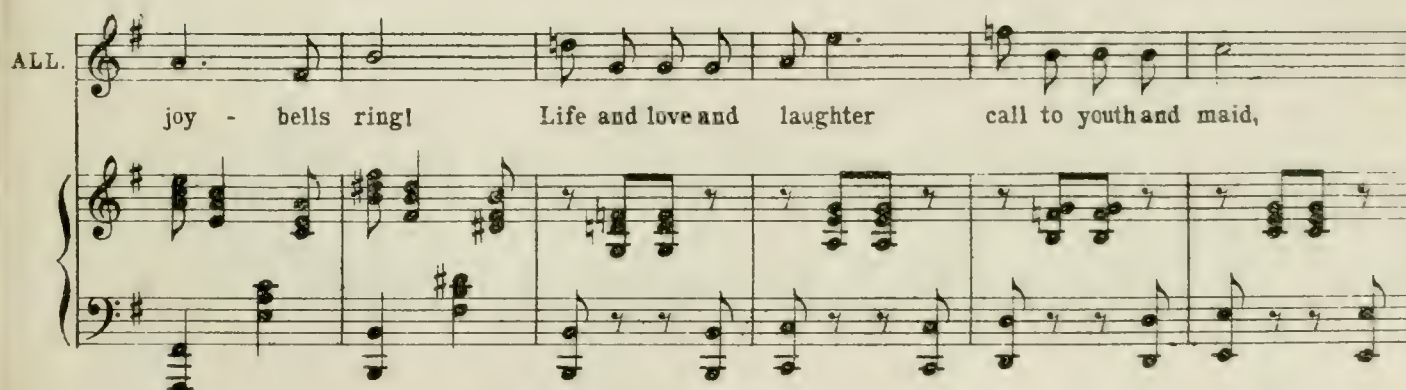
all is well, Praise Al - lah! Praise

ALL. 

Al - lah! Here be true love none can buy nor sell So

ALL. *Joyfully. Fairly quick.* 

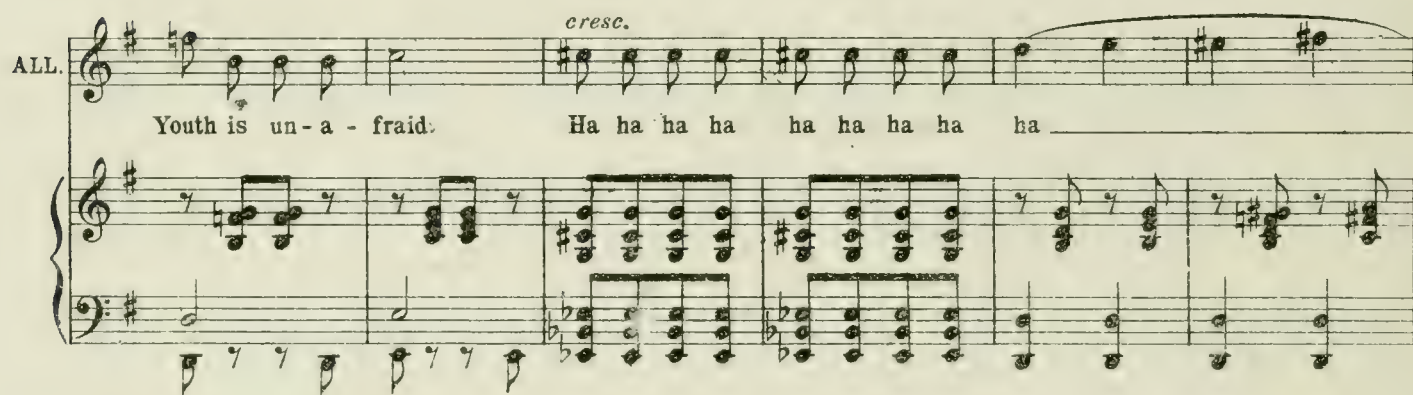
sing and dancel Oh dance and sing! Let joy - bells ring! Let

ALL. 

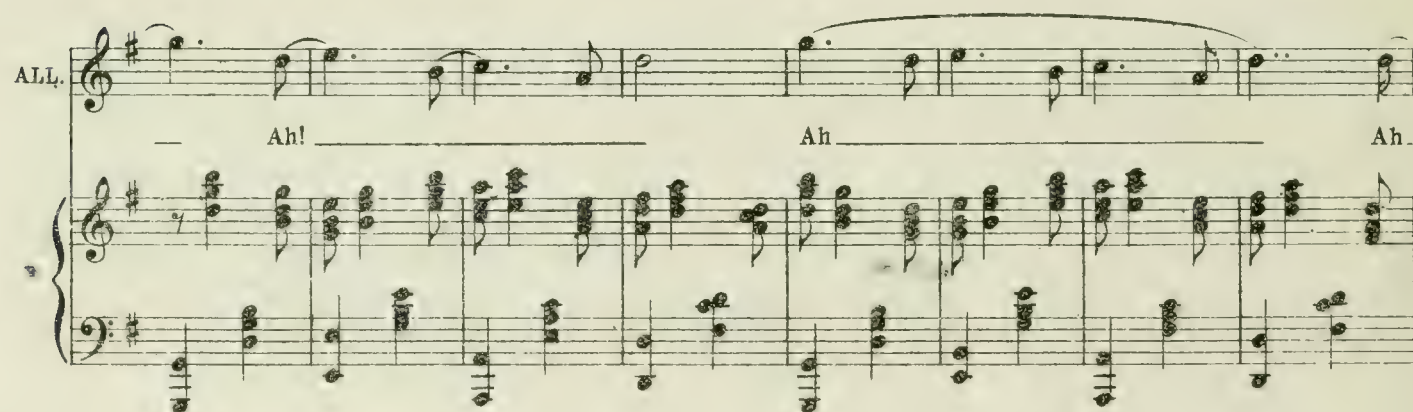
joy - bells ring! Life and love and laughter call to youth and maid,

ALL. 

Ah! _____ Ah _____ Ah _____ What of sorrow after?

ALL. 

Youth is un-a - fraid. *cresc.* Ha ha ha ha ha ha ha ha _____

ALL. 

_____ Ah! _____ Ah _____ Ah _____

ALL. 

SONG.—(Zahrat Al-Kulub.)
 "MY DESERT FLOWER."

Music by
 FREDERIC NORTON.

Voice. Moderato. With expression. Not quick.

Piano.

Dawn _____ and a des-o-late haze: _____

mf

O-ver-head the cloud-less lim-it-less blue: _____

Dreams _____ of the pas - sion - ate days, _____

Sto - ried past when love's su - pre - ma - cy grew. _____

With restrained passion.

Oh _____ for an hour with thee! _____ Love _____ and a gold - en

hour! _____ My des - ert flow'r! _____ My des - ert flow'r! _____

First system of the musical score. The vocal line (treble clef) begins with a whole note G4, followed by rests. The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Second system of the musical score. The vocal line continues with the lyrics "Eyes like a shimmer-ing pool,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Third system of the musical score. The vocal line continues with the lyrics "Mir - ror of the soul of hearts de - sire;". The piano accompaniment continues with its harmonic accompaniment.

Fourth system of the musical score. The vocal line concludes with the lyrics "Lips so in - vit - ing and cool,". The piano accompaniment concludes the phrase with sustained chords and a final melodic flourish.

Sweet o - a - sis in a des-ert of fire.

Oh for an hour with thee! Love

gracefully *colla voce*

and a gold - en hour! my des - ert flow'r My des - ert

poco rit.

flow'r!

p *poco rit.*

No 27.

"THE PRAYER IN THE DESERT."

Words by
OSCAR ASCHE.

Music by
FREDERIC NORTON.

Moderate speed, not slowly.

Piano.

Here in Thy des-ert day af-ter day I of-fer prayer,

mf *mf sustained.*

Here in Thy vast-ness year af-ter-year In dread-des-pair— I

wait in tremb-ling fear, and cru-el pain Thy an-swer to my

REFRAIN.
Keep this moving.

pray'r in vain, in vain. Yet once a-gain I cry—to Thee a-

Slow down a little. *p Flowing.*

- bove. _____ Cry from my heart and soul_ from brain and blood

cresc. *A little louder.*

Restrained passion. *With much feeling.*

2 2 2 Cry thro' mists of tears that choke in flood. _____ Give back oh

cresc. *Forcefully.*

Al - lah, oh give back my love.

Sinister.

2nd Verse.

Now as Thy sun sets wrath-ful 'neath the sand, So rise I

angered and de-fi - ant stand, No long-er will I kneel and sup-pli - cate

Forceful and threatening

Thee, O God of sor-rows, God of Hate; Hear then my chal-lenge - oh Thou God a - bove..

If Thou hast pi - ty — care for flesh and blood, — For ag - o - ry of

heart, for tears_ in flood, — Show then Thy mer - cy, —

give back my love! _____

Stormy.

Sinister. dim. poco rit.

3rd Verse.

(He realises the hopelessness of threatening Allah.)

Now in Thy si-lence beat af-ter beat my heart grows old, _____ Now in Thy dark-ness

p

Self-contemptuous.

drop af-ter drop my blood turns cold, I lie and gro-vel in Thy sand and

Hopelessly.

pray My pray'r of yes-ter-year, of yes-ter-day. _____

Marked. Marked.

Tender and sad.

Yea once a-gain I cry to Thee a - bove Cry from my heart and

p *Well held.*

soul from brain and blood Cry thro'mists of tears that choke in flood

cresc. *2* *2* *cresc.*

Give back oh Al - lah give back my love, Give

sobbingly. *colla voce*

back my love.

mf *p*

No 28.

"I BUILT A FAIRY PALACE IN THE SKY."

Words by
OSCAR ASCHE.

Music by
FREDERIC NORTON.

Andante.

Piano.

I built a fai-ry pal-ace in the

sky,— All wo-men do — A pal-ace built of dreams, where love and

I — 'Twas built for two — Would wan-der year by year, Un-

-haunt - ed by the fear That love with - in my pal - ace e'er should die

poco rit.
Can dreams come true? You built no fai - ry pal - ace in the

dim. poco rit. *p*

sky, Men nev - er do! And yet you built a pal - ace just as

high, You know it's true. You built it in my heart, Oh!

mf *p*

vow you'll ne'er de - part, And cause with - in your pal - ace e'er to

dolce

die My love for you. I

poco rit.

cresc.

dim.

rit.

Slower that before.

built a fai - ry pal - ace in the sky.

pp Slower that before.

quicker a little.

cresc.

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